



UNDER THE IMMEDIATE PATRONAGE OF
HER MOST GRACIOUS MAJESTY,
AND HER R. H. THE DUCHESS OF KENT.

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.
TAMING OF THE SHREW.

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WE observe a warning in one of the Paris journals, that the celebrated meetings of the Conservatoire are no longer to proceed without opposition. A new society has been in agitation, and a list of performers furnished, among whom have been named Bertini, Herz, Urhan, Franchomme, Allard, Chevillard, Cuvillon, Danela, Croizilles, Brod, Dorus, Gallay, &c. Whether this infant speculation will ever be successfully brought to bear we know not; and unless there be equally just grounds of dissatisfaction with those which exist in the conduct of the Philharmonic Society at home, we trust that no project will be carried into execution which will lower the position of the justly celebrated members of the Paris Conservatoire.

In our last number we inserted a communication from a correspondent, relative to the establishment of a new Philharmonic Society, to be held in Her Majesty's Theatre, and under the immediate patronage of the subscribers to the Opera.

We believe, this suggestion has given rise to considerable excitement amongst the governors of the present corporation; and that, happen what may, the parties are resolved to "die game," and to exhaust their treasury in support of the plans for the advancement of the art and its professors, which they consider most likely to effect that desirable object. True, this revenue has been acquired by music; and by the laws of the society it must be expended in promoting its interests; but we should be sorry to see the resources of a wealthy association squandered in the useless struggle to uphold an unsound and vicious system of musical direction.

The subscribers to the Philharmonic concerts have been solely influenced in their patronage of the society by a love for the art—an anxiety to hear the most skilful and efficient performance of the immortal works of Beethoven, Mozart, and their compatriots, which the metropolis has hitherto afforded; but if another opportunity should present itself, and a new source be opened, where the *chef-d'œuvre* of these composers shall be exhibited in greater perfection by the union of

the splendid artists of the Italian *corps* with the *élite* of the Philharmonic band, there can be little question that a reverential feeling for the faded glories of "the first instrumental association in Europe," will be insufficient to entice its present supporters to the purlieu of the Hanover Square Rooms. The Society can only prosper under the auspices and patronage of the amateurs of the metropolis; and unless the directors stand clear of suspicion, they can have no guarantee for its future prosperity.

What impartial member of their body can repress a feeling of mingled shame and indignation at the secret machinations, which have terminated in the exclusion from their councils of a professor the most qualified to secure to the patrons of the association a just and accurate performance of their programmes? Who rescued from oblivion that great work, which the Society purchased at an outlay of two hundred pounds, but which, in the absence of this gentleman's unwearied exertions, would, in all probability, have lain to this day unnoticed and undisturbed in the archives of their library? If the amateur cannot but recognize and deplore these flagrant violations of propriety, the member of the profession who is made the victim of an inefficient management, must be acutely sensible of the almost certain failure which awaits his efforts to distinguish himself in an arena, where intrigue and partiality supply the place of the ancient, honest, English, manly custom of granting the candidate for fame, "a clear stage and no favour."

We have received several communications on the recent appointment of the Philharmonic Directors for the ensuing season; the writers of which are generally agreed on the impolicy of the leaders of an association evincing a disregard of the interests and feelings of its subscribers, and a contempt for the genius and exertions of their most talented brethren. Amongst our correspondents is one who signs himself "AN OBSERVER," and who adduces incontrovertible arguments on the propriety of Mr. POTTER's election to the management, on the grounds of his being a long established composer, an active conductor, and a most amiable member of the profession. The election of Mr. T. COOKE is supported by similar reasons; whilst that of Mr. F. CRAMER and Mr. DANCE is justified—the first on the score of his being an approved and excellent leader—the second from his long connexion with the society, having been, indeed, one of its original promoters. The defence of the almost perennial election of the remaining two—SIR GEORGE SMART and Mr. ANDERSON—requires the exercise of a more serious and less mirthful strain of advocacy than that in which our shrewd "OBSERVER" has thought fit to indulge.

DR. BURNEY ON THE ENGLISH ORGAN.

On the Restoration, the difficulty of procuring organs, upon short notice, seems to have been greater than finding either performers or music to perform: for, except Dallans, Loosemore of Exeter, Thama of Peterborough, and Preston of York, scarce a tolerable organ builder could be found in the whole kingdom. After the suppression of cathedral service and prohibition of the liturgy, some of the ecclesiastical instruments had been sold to private persons, and others but partially destroyed; these being produced, were hastily repaired and erected for present use by the workmen just mentioned. Dallans, indeed, is said to have been employed to build a new organ for St. George's chapel, at Windsor; which perhaps, from

the haste with which it was constructed, though its appearance was beautiful and magnificent, did not prove so excellent as was expected.

A sufficient number of workmen for the immediate supply of cathedrals and parish churches, with organs, not being found in our own country, it was thought expedient to invite foreign builders, of known abilities, to settle among us; and the premiums offered on this occasion brought over the two celebrated workmen, Smith and Harris.

Bernard Schmidt, as the Germans write the name, brought over with him from Germany, of which country he was a native, two nephews, Gerard and Bernard, his assistants; and to distinguish him from these, as well as to express the reverence due to his abilities, which placed him at the head of his profession, he was called Father Smith. The first organ he engaged to build for this country, was for the Royal Chapel at Whitehall, which being hastily put together, did not quite fulfil the expectations of those who were able to judge of its excellence. An organ is so operose, complicated, and comprehensive a piece of mechanism, that to render it complete in tone, touch, variety, and power, exclusive of the external beauty and majesty of its form and appearance, is perhaps one of the greatest efforts of human ingenuity and contrivance. It was probably from some such early failure, that this admirable workman determined never to engage to build an organ upon short notice, nor for such a price as would oblige him to deliver it in a state of less perfection than he wished. And I have been assured by Snetzler, and by the immediate descendants of those who have conversed with Father Smith, and seen him work, that he was so particularly careful in the choice of his wood, as never to use any that had the least knot or flaw in it; and so tender of his reputation, as never to waste his time in trying to mend a bad pipe, either of wood or metal; so that when he came to a voice pipe, if it had any radical defect, he instantly threw it away, and made another. This, in a great measure, accounts for the equality and sweetness of his stops, as well as the soundness of his pipes, to this day.

Smith had not been many months here before Harris arrived from France, with his son *René Renatus*, an ingenious and active young man, to whom he had confided all the secrets of his art. However, they met with but little encouragement at first, as Dallans and Smith had the chief business of the kingdom; but upon the decease of Dallans, who died while he was building an organ for the old church at Greenwich, 1672, and of the elder Harris, who did not long survive him, the younger became a very formidable rival to Smith.

The contention between these eminent artists at the time of erecting the admirable organ which still stands in the Temple church, was carried on with such spirit, not to say violence, as perhaps never happened before, or since, on a similar occasion.

About the latter end of King Charles the Second's reign, the master of the Temple and the benchers being determined to have as complete an organ erected in their church as possible, received proposals from both these eminent artists, backed by the recommendation of such an equal number of powerful friends and celebrated organists, that they were unable to determine among themselves which to employ. They therefore told the candidates, if each of them would erect an organ, in different parts of the church, they would retain that which, in the greatest number of excellences, should be allowed to deserve the preference. Smith and Harris agreeing to this proposal, in about eight or nine months, each had, with the utmost exertion of his abilities, an instrument ready for trial. Dr. Tudway living at the time, the intimate acquaintance of both, says that Dr. Blow and Purcell, then in their prime, performed on Father Smith's organ, on appointed days, and displayed its excellence; and, till the other was heard, every one believed that this must be chosen.

Harris employed M. Lully, organist to Queen Catharine, a very eminent master, to touch his organ, which brought it into favour; and thus they continued vying with each other, for near a twelvemonth.

At length, Harris challenged Father Smith to make additional reed-stops in a given time; these were the *vox-humana*, *Cromorne*,* the double courtel, or double bassoon, and some others.

* Not *Cromona*, or violin stop, as Dr. Tudway calls it, nor does the *double Courtel* mean the base Flute. See "Walther's Dict."

Cromorne means *soft horn*, and *double Courtel*, or *Curtel*, the *double bassoon*.

The stops which were newly invented, or at least new to English ears, gave great delight to the crowds who attended the trials; and the imitations were so exact and pleasing on both sides, that it was difficult to determine who had best succeeded. At length, the decision was left to Lord Chief Justice Jefferies, afterward King James the Second's pliant chancellor, who was of that society, and he terminated the controversy in favour of Father Smith; so that Harris's organ was taken away without loss of reputation, having so long pleased and puzzled better judges than Jefferies.

Harris's organ, after its rejection at the Temple, was part of it erected at St. Andrew's, Holborn, and part in the cathedral of Christ Church, Dublin; but about thirty years ago, Byfield having been sent for to repair the latter, he prevailed on the Chapter to have a new instrument, taking the old organ in exchange, as part of payment. Soon after, having had an application from the corporation of Lynn Regis, in Norfolk, to build them a new organ for St. Margaret's church, he wished very much to persuade them to purchase the instrument made by Harris, which had been a second time excommunicated; but being already in possession of an *old* organ, they determined to have a new one; and, by the advice of the author of this book, employed Snetzler to construct one, which he did very much to his own credit and their satisfaction, consisting of thirty stops, three ranks of keys, and full compass. One of the metal stops of this instrument, called the *borduun*, is an octave below the open diapason, and has the effect of a double base in the chorus. It was in the Lynn organ that this builder first introduced that sweet stop called the *dulciana*, which he and Green have since so happily introduced as a solo stop, in their chamber organs. Part of the old organ at Lynn had been made by Dallans, the rest by some more ancient workman; as the wooden pipes were so worm-eaten as to fall to pieces when taken out to be cleaned. Upon the churchwardens asking Snetzler what this old instrument would be worth if repaired, he said, "if they would lay out a hundred pounds upon it, perhaps it would then be worth fifty."

The Hon. Roger North, who was in London at the time of the contention at the Temple church, says, in his *Memoirs of Music*, that the competition between Father Smith and Harris, the two best artists in Europe, was carried on with such violence by the friends of both sides, that they "were just not ruined." Indeed, old Roseingrave assured me, that the partisans for each candidate, in the fury of their zeal, proceeded to the most mischievous and unwarrantable acts of hostilities; and that in the night preceding the last trial of the reed-stops, the friends of Harris cut the bellows of Smith's organ in such a manner, that when the time came for playing upon it, no wind could be conveyed into the wind chest.

As the benchers of the Inner and Middle Temple are at all the expense of the organ in their church, and consequently appoint the maker, tuner, and players upon it themselves, in order to have this part of divine service as perfect as possible, they have the instrument tuned every Saturday, for which a salary of 20*l.* a year is allowed; and that this excellent instrument may be the more seldom assigned to the hands of clumsy assistants, each of the societies elects an organist, at a salary of 50*l.*

The first organist of this church was Francis Piggot, who dying in 1704, was succeeded by his son. Upon the death of the younger Piggot, in 1726, Mr. Stanley was elected; and when I first arrived in London, 1744, Mr. James Vincent, son to Mr. Vincent of the Guards, and brother to the performer on the hautbois, was his colleague. Mr. Jones, one of the present organists, was elected by the benchers, at the decease of Mr. Vincent, about the year 1750.

Besides the sweetness of the several stops, and power of the chorus, in order to render the tuning more perfect, two of the first short keys are divided in the middle, and communicate to two different sets of pipes: so that G sharp and A flat, D sharp and E flat, are not synonymous sounds.

It being the fashion, during the latter end of the last century, to erect organs in the principal parish churches of the city of London, Harris seems to have built a greater number than Smith; among these some are thought very excellent, such as the organ at St. Mary Ax, St. Bride's, St. Lawrence, near Guildhall, and others.

It is not easy to discover what is meant by a late writer, when he says, that "the organs made by Smith, though, in respect of the workmanship, they are far short of those of Harris, and even of Dallans, are justly admired." If the utmost care

the choice of the wood, and composition of the metal; the neatest and most happy manner possible of forming and voicing them; together with the most grateful sweetness, and durability of his pipes, may be called good workmanship, surely Father Smith cannot, without injustice, be denied that praise in its full extent.—That part of the organ which was originally built for the Temple church by Harris, and sent to Dublin, was sold, after the death of the elder Byfield, by his widow, Harris's daughter, to Wolverhampton, for 500*l*. It still stands in the church of that town, and is thought a very good instrument. The number of organs built and enriched with new stops by Father Smith is prodigious, and their fame equal to that of the pictures or single figures of Raphael. A single stop known to be of his workmanship is still invaluable. The touch and general mechanism of modern instruments are certainly superior to those of Smith; but, for sweetness of tone, I have never met with any pipes that have equalled his in any part of Europe. At Oxford he built the organ at Christ Church and St. Mary's; at Cambridge that of Trinity College; and in London, those of St. Margaret, Westminster; St. Mary at Hill; St. Clement Danes; and others, all excellent.

In consequence of the reputation which Father Smith had acquired by every piece of work he had put out of his hands, since the organ at Windsor, he was employed to build an instrument for the cathedral of St. Paul; which is generally allowed to have the sweetest tone (except that at the Temple), the most noble chorus, and a swell which produces the finest effects of any in the kingdom. In short, it is an instrument in every respect worthy of that beautiful and stupendous structure.

It is said, that notwithstanding the power of the chorus of this admirable instrument, several more excellent stops were made for it, which lay many years useless in the vestry, but for which Sir Christopher Wren, tender of his architectural proportions, would never consent to let the case be sufficiently capacious to receive. And there is little doubt but that he had reason and science on his side. Indeed, I cannot help wishing, much as I admire the instrument, that it had been *entirely* kept out of its present situation, and placed on one side of the choir, that the whole extent of the structure from west to east might be seen, like St. Peter's at Rome, its prototype, at one glance. This was formerly the general place allotted to the organ in our cathedrals. At Canterbury its situation is still on the north side of the choir. At Chester the small primitive organ of that cathedral is still standing on the left side of the choir, though that which is now used is at the west end.

It seems as if Harris had been a candidate for building St. Paul's organ, as well as that at the Temple; for in the *Spectator*, No. 552, for December 3, 1712, a proposal of Mr. Renatus Harris is recommended in the following words: "The ambition of this artificer is to erect an organ in St. Paul's cathedral, over the west door, at the entrance into the body of the church, which in art and magnificence shall transcend any work of that kind ever before invented. The proposal, in perspicuous language, sets forth the honour and advantage such a performance would be to the British name, as well as that it would apply the power of sounds in a manner more amazingly forcible, than perhaps has yet been known, and I am sure to an end much more worthy. Had the vast sums which have been laid out upon operas without skill or conduct, and to no other purpose but to suspend or vitiate our understandings, been disposed this way, we should now perhaps have an engine so formed, as to strike the minds of half a people at once, in a place of worship, with a forgetfulness of present care and calamity, and a hope of endless rapture, joy, and hallelujah hereafter."

As this is one of Steel's papers it is probable that Harris had acquired his patronage and friendship by lending or building an instrument for his concert room, in York Buildings. If he had not been biassed by some means or other, and had been a real judge of what he recommended, he would certainly have inserted the name of Bernard Smith in his paper, instead of Renatus Harris. When the professional merit of two artificers is not very unequal, small and often latent considerations turn the scale: acquaintance, figure, countenance, address, the misrepresentation and prejudice of others, all, or any of them operating, will tear the bandage from the eyes of Justice.

The organ builders who succeeded Father Smith and Harris were Schreider,

who built the organ in St. Martin's in the Fields, which King George I. presented to the church upon being chosen churchwarden of the parish soon after his majesty's arrival in England; Schwarbrook, another German, who built several organs, but repaired more; with Byfield, Bridge, and Jordan, who after severally distinguishing themselves, entered into partnership, and had nearly the whole business of the kingdom to themselves; till Snetzler, by the instrument he made for Lynn Regis, gave such a specimen of his abilities that he was soon called to almost every quarter of the kingdom. At present Green, an Englishman, and an excellent mechanic, is deservedly in possession of the public favour. (*Burney's History*, vol. II.)

MUSIC IN PARIS IN 1837 (*continued from p. 227.*)

[Ella's Musical Sketches, MS.]

Substituting "Les Pres-aux-Clercs" for the market place at Naples, the motley assemblage of monks, soldiers, puppets, men, women, and children, in the first scene of the third act of "Les Huguenots," offers the same licence for the fancy of the composer as the opening of the third act of "La Muette," in which the genius of Auber has supplied a chorus of such exquisite freshness and originality. Whether from design to set off subsequent scenes to better advantage, I cannot say, but assuredly the chorus "*C'est le jour du Dimanche*" does not afford that cheerful contrast to the serious portions of the opera which the situation admits of. *Couplets militaires*, without the orchestra, in B flat, in common time, are next sung by an officer belonging to a carousing set of Protestant soldiers, at the threshold of a cabaret; the chorus imitating the action of beating the drum, with a singular accompaniment in staccato notes, singing "Ra-ta-plan." Meyerbeer, never loth to avail himself of a variety of colouring, has in this instance been most fortuitious. "*Allons mes braves calvanistes, à nous les filles des papistes*" is vigorously interpreted at the onset, and at the termination of the couplet, the transition "dolce," from a half cadence to D flat, with four nice solo parts, deliciously expresses "*Où je vous mène en paradis mes amis.*" Each couplet concludes with a coda in 9-8 time; the bass voices having an energetic passage of semiquavers, the tenors, the rataplan accompaniment in quavers, and the full power of the orchestra introduced at the last resolution of a sustained chord of the dominant. The *tout-ensemble* pleased me much, and was unanimously encored. I have heard this said *morceau* attempted in London at a morning concert, and, of course, being as little understood by the executive as by the audience, its execution only produced laughter. Thalberg has introduced also this chorus, with undisguised attire, in his fantasia.

Leading to a chapel at the extremity of the scene, a procession now appears, composed of virgins clad in white, with Valentine and Nevers going to solemnize their marriage, attended by St. Bris and other Catholics. Two of the girls sing in thirds, joined with an occasional chorus of soprano voices, a litanie in G minor, "*Vierge Marie*," the music of which is an original fragment of old Catholic music, and well corresponds to the solemnity of the occasion. The sturdy old Marcel obstinately refusing to uncover his head as the procession passes by, mutters some impious expressions, and is presendy joined by his partizans, the soldiers recommencing the coda of their "*couplets militaires.*" Meyerbeer has here exhibited much ingenuity in the employment of the peculiar resources of musical composition, and expressed sentiments in opposition to each other, clearly defined, perfectly intelligible, and wonderfully effective; viz. the litanie, repeated fortissimo with religious fervour, the joyous military chorus in mockery of the ceremony, and the burst of indignation expressed by the Catholic people exclaiming "*Oh! profanes! les impies!*" the three subjects in the rythm and time of the preceding chorus of Protestants. The procession having entered the chapel, further dispute is put an end to by the arrival of Bohemian itinerant musicians, fortune tellers, &c. Two of the latter playfully sing a pretty rondo in 2-4 time, which is succeeded by a national dance, (less felicitous than the beautiful ballet music of Robert le Diable.) The marriage ceremony ended, Nevers, by the desire of his bride, leaves her at prayer, and departs to prepare a *cortège* to accompany her to his chateau; and St. Bris, receiving a challenge from Raoul, returns in company with a friend to the chapel. The bell now tolls on the beginning of the bar to an original ancient

chant—" *Le couvre feu*," which the sergeants of the watch sing, warning all inhabitants to return to their dwellings; the people all quietly disperse, repeating in unison the same melody, a short movement in 3-2 time. The Protestants retire with their women to a cabaret on the right, the Catholics and grisettes to a cabaret on the left, the night is sombre, and the vast plain of " *Pres-aux-Clercs*" becomes totally deserted.

The next composition is a duet most exquisitely conceived, with Marcel and Valentine; the latter, unobserved is silently stealing her way from the chapel, to prevent the assassination of Raoul; (a plot devised by St. Bris, and overheard by her in the chapel,) whilst Marcel is seen returning to this appointed place for the duel, suspecting all not right. Contemplating the fate of Raoul, equally beloved by both, they suddenly stumble against each other, when a recognition and explanation follow. The agitato movements depicting the distress of Valentine being wedded against her inclination, her anxiety for the safety of her true love, the emotion and gratitude of Marcel, cannot be sufficiently extolled for their dramatic truth and exquisite instrumentation. At the hour appointed, the duellists, witnesses, and Marcel, are all assembled and sing a septuor *En mon bon droit*, in E major, common time. The primal motivo is bold, martial, and excepting a few disjointed phrases occurring, as usual, in the minute description of the adjustment of trifling details, by the seconds, this septuor is a composition of much merit, containing a secondary motivo of full seven part vocal writing ultimately wrought to a grand and effective climax! Nourrit, the first tenor, surpassed himself in his animated execution of a rich phrase towards the end. In the earlier part, I was much pleased with the effect of a passage energetically delivered by the combatants, *Chacun pour soi*, beautifully contrasted by a pious appeal to the Deity, *Et Dieu pour tous*, in a subdued strain of rich modulation. This nice discrimination, Meyerbeer has here attempted with complete success without disturbing the rhythm, on which the descriptive ideas are engrafted.

Alarmed by the planned arrival of a body of Catholics, Marcel interrupts the duellists, vociferates Treason! Coligny! chaunts, with infuriated zeal, the chorale, (newly and cleverly harmonized) knocks violently at the door of the cabaret, where the soldiers are now heard singing their military chorus, and by the aid of his Protestant companions goes to the rescue of his master Raoul! The Catholics are reinforced by the students and grisettes from the opposite cabaret, altercation takes place between the sectarians, violent language is used, swords are drawn, and the women, looking daggers, foremost in the affray; this scene, occupied with choruses of severe construction, where each faction has its melody, and two *motivi* are skillfully interwoven, is extraordinarily well arranged. Nothing could surpass the excellent vocal execution of these intricate choruses, the musical treatment of which is admirable indeed!

The arrival of guards, bearing flambeaux, followed by Marguerite Queen of Navarre on horseback, suspends all further tumult. Her Majesty demands of St. Bris the reason of all this discord and warfare, interrupting her return to her palace; when, after contradictory statements, Marcel discloses the fact of his being informed by a female of the plot to assassinate his master, *et cette femme, la voila!* says Marcel, on seeing her at this instant quitting the church masked. St. Bris recognizing his daughter exclaims, *Ma fille, quelle audace!* To remove the veils of mystery, the Queen now explains to Raoul, the object of Valentine's interview with Nevers, *pour rompre un hymen odieux*, but St. Bris spitefully exults in declaring that his daughter is just wedded to another. A scene of great splendour now opens the finale to this act; the distant music of a *cortege* on the river, consisting of state barges, illuminated with every possible device of lanterns, announces the approach of Nevers to conduct his bride in great pomp. The music consisting of a pretty, trite subject in common-time, is first heard on the stage, then echoed in the orchestra; the choristers in the pagent afterwards join, the two bands are employed together, the melody is worked with every possible variety of harmony and instrumentation, and on the procession reaching the barge, the whole concludes with a *stringendo* on fragments of the primal and secondary *motivi*. The gorgeous decorations of this scene, the splendour of the pageantry, with singing, dancing, and military music, were prodigiously dazzling to the senses: and the *coup d'œil* at the fall of the curtain, I apprehend, could not be surpassed in any other theatre in Europe.

CONSIDERATIONS ON THE ART OF SINGING.

The Two Fundamental Characters of the Voice—Argentina, or Silvery, and Flautina, or Flute-like.

THERE are two characters of the voice to which may be referred all the others, both good and bad. Both those characters of voice, to be good, require a normal opening of the mouth and throat, and that the canal, from the lips of the mouth to the glottis, should be clear from any hinderance; that is to say, the tonsils widened, the uvula contracted, the tongue confined to its proper bed in a conclave form, and the teeth apart.

L'Argentina, or silvery voice, seems to be produced by the free vibration of one or more laminae or membranes moved by the air, as we see in the clarinet and in the hautboy. Many middle voices which proceed from the chest, are capable, by nature, of attaining to that degree of purity, called silvery; and this description of voice is not only the most grateful to the ear, but the best adapted to distinct syllabical pronunciation; consequently, the most capable of expressing the affections, and is gifted with that magic power of exciting in the mind the most delightful sensations. This character of voice may belong equally to all systems, whether male or female; but in treating it in the systems of females and tenors, it is to be remarked, that though the silvery character belongs to the chest voice, it may sometimes be used with the most happy effect in the mezzo falso in contact with it. But if the voice extends to the high notes, these must always be treated in the flute style, as the silvery character, when brought high, degenerates into the *Pecorina*, or bleating voice, which is most disagreeable, and is usually called screaming, or a harsh voice; to effect this union of the silvery character with the flute or round (when singers have not this faculty naturally), so that the passage will not be abrupt or unequal, is one of the most difficult works of art. The lower tones, likewise, of this voice, whether in males or females, must be rounded, or they become weak and without body, besides being of a disagreeable large sound.

Flautina, or Flute-like.—This voice is produced in the throat and mouth of man by the same theory that produces it in the instrument called a flute. The flute voice ranks next after the silvery, and possesses many of the same beauties; it has one particular advantage, that, as the upper and middle are all of the same character, it has not the difficulty of the union to vanish; but in the lower notes, if care is not taken to clear them, they become obscure and hollow.

Second Class of Voices.

La Voce Velutata, or Velvet Voice.—This voice belongs to the flute kind, and is called *Velutata*, or velvet voice, to explain its softness. It obscures, in a slight degree, the clear sound of the vowels; but it has a concentrated sweetness that distinguishes it from all others. It is principally manifest in the middle voice, and when it has a sufficient degree of intensity, and is treated by a singer of merit, it may be classed among the voices favourable to fine singing. Indeed, in the present age, some singers who possessed this kind of voice, have reached the greatest degree of popularity.

Voce Nasale, or Nasal Voice.—This voice is formed by the lower part or root of the tongue rising in contact with the soft pallet or roof of the mouth, and thus forcing a part of the sonorous air to pass, and, consequently, resound through the nasal cavities. This voice, when it is only in a moderate degree, and when it is treated by a great artist, may be tolerable, and even favourable to the fine singing; for, though it produces a kind of disagreeable sensation when it is first heard, yet the ear soon becomes accustomed to it, and, in the end, seldom fails of being pleased. The celebrated singers, Pacchiarotti and Anzani, who were the greatest favourites of their age, had, in a certain degree, this kind of voice. When this voice, however, is either brought to an excess, or treated by an inferior artist, it becomes unpleasant and even ridiculous, and, in this case, it may be classed among the most defective for singing.

Defective Voices.

Voce Gutturale, or Throat Voice.—This voice resembles that of the parrot, and likewise that of persons who have an excrescence in their throat, and is most disgusting to a delicate ear. This defect is not generally manifest in all the system, but only in some registers, and, particularly, in the production of a falsetto.

This sound is caused by improperly contracting or narrowing the tonsils, as in the action of swallowing, and, consequently, contracting the lips of the glottis. I have observed, that sometimes, when a singer tries to develop a veiled chest-voice with the exercise of A. too open or large, it not unfrequently happens that, in correcting one defect, he falls into the other, that of the throat voice; and it is to be presumed that this happens, because, in the obscurity and uncertainty of the interior movements of the throat, the singer, in place of enlarging the tonsils, enlarges that part of the mouth near and above them, and that, in consequence of such a movement, the tonsils, by a dependent action, in the place of opening the lips of the glottis, press against them with greater force. The throat voice is sometimes (but rarely) caused by organic defects, but it proceeds much oftener from bad habits, and art can do much, either to prevent or eradicate it; if, however, the voice be of long standing, to correct it is a work of great difficulty and uncertain result. It belongs to the flute kind, and may be classed among the most disadvantageous to singers.

Voce Velata, or Veiled Voice.—This voice, which likewise may be called weak, or without nerve, only gives an indistinct smothered sound that never arrives at purity. Sometimes this is a natural defect, but, when this imperfection is in the middle register, it often arises from a blameable abuse (or, indeed, madness) in violent exercises to obtain high notes, so as to force the voice to an injurious and useless extent. In other cases, it is only a shell or husk cast over a good chest voice that art has not developed. Some voices which presented this veiled appearance in the middle *la*, *sol*, and even *fa* and *mi*, the author of this work, with proper exercises, succeeded in developing into superb chest voices. Amateurs, principally, have this defect from the latter cause, as, not being obliged to sing in a large space, they are content with the voice they have, without trying to develop it by exercises. They consider it only as a kind of *sotto voce*, and some, indeed, mistake its muffled sound for sweetness. But they ought to reflect, that, highly estimable as is a voice that combines sweetness with a sufficient degree of force, it is very different with a voice that sings piano, from not being able to sing forte. Among theatrical singers, this defect is fatal, as they never can give effect to any music, but, particularly, concerted pieces.

This imperfection, among many other disadvantages, has the following,—of causing a mistake as to the ability of a singer, both in themselves, and those who hear them sing in a room, for there this defect is not so apparent (except to those well experienced in stage effect), for which reason the most flattering, but fallacious hopes are entertained of their success. The correction of this defect (if not organic) would not be impossible, if the singer could be persuaded of its existence.

Voce Sicca, or Dry Voice.—This voice has a meagre indiffusive sound, and wants that brilliancy which is required to give effect to singing. It belongs to the silvery kind, and, from what may be supposed, it is caused by the lips of the glottis being partly closed when the air passes through them. This kind of voice, though in tune and well treated, must still always keep a singer in a low rank. Sometimes it is caused by organic defects, and, otherwise, by bad habits contracted in infancy. In the last case, patience and good instruction may do much; but, in the first, all the efforts of art are useless.

Voce Tremolante, or Trembling Voice.—This defect consists in a disagreeable oscillation on the same note, when passing from piano to forte, or vice versa. This vice arises either from age, weakness, nervousness, or from the lungs not being instructed to give a sufficient and equal breath. Only in the last case can art be useful to correct it. The method, however, to do so, is difficult and not always of certain result.

There are many other shades of defect in the voice, but it would be almost impossible to explain them on paper, so as to be useful to the reader.

*The Requisites for a merely Correct Singer and the Attributes of a
Sublime One.*

The qualities with which a merely correct singer ought to be endowed are,—A just intonation, a voice of either a silvery or flute-like character, as the middle, and round in the upper and lower notes, possessing a certain degree of intensity, and of sufficient, but not prejudicial extension;—a scrupulous precision in the time

prescribed by the music ;—the vowels sounded with that exact conformation of the mouth and throat which respectively belongs to them ;—a regular, vibrated, and short articulation of the consonants ;—and, lastly, a symmetric and agreeable form and movement of the mouth. A singer, besides possessing the above qualities in a preponderating degree, ought to enjoy the following attributes,—a method, or style of singing original and elevated, joined to a natural vivacity of expression. Then comes the last and greatest requisite of all—genius.—*Costa on Singing.*

THEATRICAL SUMMARY.

HER MAJESTY'S THEATRE.

It was in the interesting character of *Ninetta*, the heroine of the popular drama of the "Maid and the Magpie," that Grisi first established herself in the estimation of the Parisian and London *dilettanti*. Independently of the vocal and histrionic excellence of her performance, there is something particularly captivating in her physical attribute for the part. The distinguishing expression of Grisi's countenance is a look of earnest supplication, and this characteristic tells amazingly throughout the troubles of the persecuted maiden. We know of nothing more calculated to interest an audience than Grisi's light entrance, before she pours forth the "Di Piacer," which she renders an emanation of such graceful cheerfulness. The feelings are effectually taken by storm, and the subsequent career of the innocent and aspersed *Ninetta* is then watched with the deepest anxiety. The affecting scene with the father—the virtuous reproof of the magistrate—the deep attachment for the lover—the determination to die rather than the parent should be betrayed—are all situations of a highly exciting nature ; and the earnestness of purpose of Grisi leaves nothing to be desired where her powers are taxed, whether they be in the delineation of calm despair, or of passionate grief. We watched her acting on Thursday last, when the "Gazza Ladra" was performed for the first time this season, with unmixed gratification, and from the beginning to the end the audience was enthusiastic. What, in fact, could be more exquisitely beautiful than the manner with which, after *Ninetta's* innocence had been established, she shrinks with horror from the embrace of the malicious *Podesta* ? The latter, in the hands of Lablache, is one of his most masterly displays. It combines the finest conceptions of the tragedian with the utmost hilarity of the comedian. The sketch is a bold one, and it is vigorously coloured. The sinking on the stage—the lascivious look at *Ninetta's* habitation—the by-play in searching for the spectacles—and the rabid rage at the frustration of his designs—are all in fine keeping ; but his share in the finale is the *chef-d'œuvre*. In the entire range of the drama, past or present, we remember nothing more impressive than his attitude in the back ground, and the outpouring of defeated revenge, in such powerful and magnificent tones, which are the very thunder of the wrath of Jupiter himself. Then, again, the cast is strengthened by Tamburini's pathos in the old soldier, the very likeness of the way of Napoleon ; and Rubini's thrilling notes in the lover. Altogether, the "Gazza Ladra" was never better sustained, and we wished it had been given more frequently, for the "Nume benefico" is a round of surpassing loveliness, and would alone be worth the trouble of sitting out the opera.

After much intrigue and difficulty Balfe's opera of *Falstaff* was repeated, for the third time, on Saturday night. It was coldly received ; the only sign of excitement being remarked in Rubini's scena in the second act. Everything else was listened to with cold apathy and stern indifference, by a large assemblage of amateurs, including the presence of her Majesty, the Duchess of Kent, the Duke and Duchess of Cambridge, Prince George and Princess Augusta of Cambridge, and the Prince and Princess of Hohenlohe. On a rehearing of this opera, we are more and more persuaded of the egregious blunder of Balfe, in his design and treatment of the *libretto*. We entertain the strongest doubts, whether the music was ever written for adaptation to Shakspeare's comedy. We are very much mistaken, if the various pieces were not composed for some very serious subjects, and then subsequently made use of for an *opera buffa*. The *vis comica* is not visible anywhere, the colouring is all sombre and noisy. It is worthy of remark, that the most happy hits are in the plaintive melodies, although the *motivi*, even of the latter, do not

strike upon the ear as being of marked originality. We observe that the opera is announced for to-night (Thursday), Elsler's benefit, instead of the "Nozze di Figaro." There is but one step from the sublime to the ridiculous. We shall be curious to notice the state of the house, on a non-subscription night, at this change. When *Falstaff* was in the bill for Grisi's night, the management was forced to withdraw it from the paucity of demand for the boxes. How far the opera may now prove attractive, we shall report in our next.

MISS STERLING AT THE ORGAN IN CHELSEA NEW CHURCH.

TO THE EDITOR OF THE MUSICAL WORLD.

SIR,—Miss Sterling's failure as a candidate for the appointment of Organist to the new church Chelsea, requires explanation; a failure, although it might entail a charge of want of foresight on the part of her friends, is alone attributable to the state in which Mr. Goss left the organ, and in which I understand it has continued for some dozen years, the period of this gentleman's probation there. It was impossible for any professor possessing the true organ touch, and a command over the pedal board, to perform on such an instrument with only such means and appliances as were then at hand. Miss Sterling had not conceived it necessary to put a *saw* in her bag, as an accompaniment to Sebastian Bach; but it so happened that the stool was about four or five inches too high, and the moment an attempt was made to pedal a passage, the performer found herself falling from the seat, and in order to prevent a somerset, was compelled to seize hold of the manuals in the best way she could. Miss Sterling played the passages on the manuals as clearly as the most fastidious critic could have desired, until she attempted the pedal passages; there was then no other alternative between a tumble off the seat or a temporary loss of credit as a performer, by seizing hold of the manual board. She preferred the latter. The appearance of the pedal board demonstrated that the late organist only used the lower octave, and that only with one foot; but Bach's fugues will not admit of one foot being employed to keep the organist upon his perch.

With such umpires as Mr. Adams or Mr. Turle, this impropriety would have been recognized and rectified, but what could be expected from two blind organists and a gentleman who has but little pretension to the character.

I am, Sir, your obedient servant,

Friday Morning.

A LOOKER-ON.

THE PHILHARMONIC SOCIETY.

TO THE EDITOR OF THE MUSICAL WORLD.

SIR,—I find Mr. Joseph Calkin, one of the members of the Philharmonic Society, to be a bookseller. By the seventh rule of the Society it is declared, that "every candidate, as member or associate, shall be *bonâ fide* a professor of music; he shall be proposed, in writing, by neither more nor less than three members, and his recommendation shall contain his names at full length, with his address and qualifications." Pray, sir, has this rule ever been rescinded, or has the splendid qualifications of Mr. Joseph Calkin, caused the Directors, in his case, to deviate from its strict interpretation, as was the case, I presume, with the election of Mr. Ayrton, who I have always imagined to be only an amateur? The first rule states the object of the society to be "the encouragement of the superior branches of music by the establishment of a concert, and combining therein the highest talents that can be procured, for the purpose of forming a full and complete orchestra." Is "the encouragement of the superior branches of music" best effected by the exclusion of Moscheles from the council board, and the continued neglect of such professors as Adams, Wesley, Turle, Thomson, Barnett, Balfe, Benedict, Macfarren, Bennett, Rousselot, Westrop, Tolbecque, Puzzi, Distin, Lidel, Lazarus, Hatton, Hauseman, Eliason, Thomas, Horncastle, and others, far more celebrated for their knowledge of "the superior branches of music," than those who so pertinaciously adhere to the cares of management.

I am Sir, your obedient servant,

4th August, 1838.

ONE ASTONISHED.

TO THE EDITOR OF THE MUSICAL WORLD.

SIR,—The accident in Spohr's *sinfonie*, at the seventh Philharmonic concert, is attributed by some, very unjustly, as appears to me, to Mr. Potter. I beg to state that the first mistake in the orchestra, on that occasion, without any previous unsteadiness in the baton, was made by the violoncello: this was instantly corrected by the conductor: the wind instruments, however, were thrown out by it,—the clarinet took up the subject in the wrong place, and all was confusion.

It should be borne in mind, that in an irregular movement like this, where phrases in two measures are going on together, and where the barring consequently offers no means to a conductor of communicating with his orchestra, he is nearly powerless. Beating the semiquaver (the note which in this movement is common to both measures) will give little or no assistance to an orchestra in recovering itself, when once lost. In fact, a conductor, without an instrument in his hand, can, in such a case, do nothing.

I cannot expect to obtain credence on a matter of fact opposed to an opinion previously held; but you may perhaps be induced, by this statement, to make further inquiry of those actually in the orchestra, before adopting a conclusion to the disadvantage of an able musician and excellent conductor.

I remain, Sir, your obedient servant,

August 6, 1838.

ONE OF THE PHILHARMONIC ORCHESTRA.

[Our correspondent has recalled to our mind a fact which we readily admit to be correct, and which might have been more prominently stated by us. Mr. Potter is, we think, next to Mr. Moscheles, the most talented conductor of the Philharmonic band; and in awarding this measure of justice to the Principal of the Royal Academy, we only echo the opinion of the Philharmonic orchestra. We, however, stated, in reference to the faulty performance of the symphony in question, that "from a little over anxiety" on Mr. Potter's part, "or possibly that of others," the "movement went to pieces."] .

CHIT CHAT FROM THE CONTINENT.

MILAN.—The following letter is addressed to the Editor of a French Musical Publication from a Correspondent at Milan.

"You could surely have hardly been in doubt, while inserting in your pages the Letter of Liszt, on La Scala, that you were discharging against the town of Milan an attack which must seriously wound the national feelings of Lombardy. In your simplicity, you probably thought that an artist has a perfect right to publish his criticisms on the condition of his art in the country which he has visited.

"Undeceive yourself. The *Lettre du Bachelier* has excited tremendous indignation. *Le Pirate*, *Le Courier des Théâtres*, and *Le Figaro Milanais* have taken up the national cause. In less than four-and-twenty hours, Liszt has been brought to justice—arraigned, and found guilty on the following charges:—

"1. Of monstrous ingratitude towards a town which had received him with enthusiasm.

"2. Of having defamed the nation by asserting that she was ignorant of German music.

"3. Of having insulted the honour of our husbands, the virtue of our wives, the tenderness of our mothers, by saying that our style of reception at the theatre, and the habit of converting the boxes into salons, gave to the domestic life of our females a species of publicity unknown in France.

"4. Of having abused the Opera *en masse*—the conductor, the composers, the prima donna, the first tenor, the decorators, the ballet-masters, the house itself—and even, I believe, the candle-snuffer.

"In consequence of these things, after thoroughly chastising his audacious insolence, and refuting his calumnious assertions, *Le Pirate*, *Le Courier des Théâtres*, and *Le Figaro Milanais*, declare, with equal spirit and elegance—

"1. That Liszt cannot play the piano; the Milanese, in applauding him, having allowed their better judgments to be overcome by the example of France and Germany.

"2. They charge him with attempting to impose upon them by declaring himself to be a Frenchman, while, in point of fact, he is an Hungarian. (What a desperate injury this discovery must be to Liszt at this moment, when he is visiting Vienna for the assistance of his distressed countrymen !)

"3. They hold him up to public ridicule, because he has had the stupidity to admire as most sublime works, *Amleto che amazza un ratto*, *Il Dottor Faust*, *portato del diavolo nel l'Inferno*, and because, contrary to all reason, he wishes to make the *ultramontaines* enjoy the *Stranezze* of Beethoven, and the *Lindure* of Weber.

"If the proverb is true which says that truth alone can wound, we must believe that *Le Bachelier* has touched a sore place; for their rage and invectives have passed all bounds. It is unnecessary to say that all this racket has been confined to a certain not very elevated region. On this occasion, as on others, society has disavowed the absurd crusade undertaken in its name."

Thalberg, at the commencement of the winter will leave Vienna to travel over the north of Germany. He will visit Dresden, Leipsic, Berlin, Breslau, Warsaw, Moscow, and Petersburg; and will arrive in London in May next.

MISCELLANEOUS.

THE CHESTER ORGAN. The Rev. Wm. Richardson, the late vicar of St. John's Church, Chester, has left in his will, among many charitable bequests, the sum of six hundred pounds, for the purpose of erecting a large organ in the church of which he was minister. The executor, the Rev. Mr. Lyon, of Pulford, near Chester, in the furtherance of the testator's wishes, received tenders from Messrs. Hill and Davison, and Messrs. Gray and Son, when the decision was made in favour of the first mentioned firm. In accordance with the feeling so universally prevalent for the adoption of the compass and scale of the German organ, and with a desire to afford every facility for the easy as well as just performance of the organ music of Bach and Mendelssohn, Mr. Davison has drawn out a plan for the building a complete instrument, having the manuals to C the 8 feet pipe, and a separate pedal organ of two octaves, extending to C the 16 feet.

ROOKE'S OPERA OF AMILIE, which met with such success last season at Covent Garden, has been produced at Liverpool, and triumphantly received. There were several encores, and the vocal executions of Miss Shireff, Mr. Wilson, Mr. Stretton, and Mr. Manvers were enthusiastically applauded.

A SISTER of the celebrated Rubini is said to be turning the heads of the good folks of Zante in the Straniera and Parasina. Her carriage is accompanied home each night by a crowd of idolators, with an enthusiasm only known to the sons of Ionia.

WE regret to announce that Mr. JAMES EAMES, who has held the office of Secretary to the Choral Fund for so long a period, tendered his resignation at the last annual general meeting, at the Freemasons' Tavern, on account of the duties of the situation interfering with other and more important avocations. The resignation was reluctantly accepted by the meeting, amidst the most unanimous and flattering encomiums of the members; Mr. Eames handsomely offering to continue his services until the appointment of his successor, whom it is indispensable should be a member of the institution. The high estimation in which this gentleman is held by the society will be best expressed by the following inscription on an elegant silver vase, which was presented to him soon after the festival in Westminster Abbey:—"October 7, 1834. Presented by the Members of the Choral Fund to Mr. John Eames, Secretary, as a tribute of their high esteem for his zeal and indefatigable labours, and the very able and effective manner in which he performed the arduous duties that devolved upon him as their representative on the occasion of the late Royal Musical Festival in Westminster Abbey, and also for the readiness and promptitude evinced by him at all times to promote the interest and prosperity of the Institution." We believe that the salary of the secretary is very inconsiderable.

ORIGIN OF THE PHILHARMONIC SOCIETY. This society originated with Messrs. J. B. Cramer, Corri, and Dance, who first called the attention of the profession to the formation of a society for the cultivation of instrumental music. A plan was digested for thirty members, and no limit was assigned to the number of associates, provided they were members of the profession, and inclined to pay their subscription. The original members were Messrs. Attwood, Ayrtton, C. Ashley, Ashe, Blake, Bartleman, Berger, Bishop, J. B. Cramer, Clementi, F. Cramer, Corri, R. Cooke, Dance, Graeff, Griffin, Hill, Horsley, W. Knyvett, Moralt, Novello, Neate, Potter, Sherrington, Smart, Shield, Saloman, Viotti, Webbe, and Yaniewitz. The places of Attwood, Ashley, Ashe, Blake, Bartleman, Berger, Clementi, Corri, R. Cooke, Graeff, Hill, Knyvett, Shield, Saloman, Viotti, Webbe, and Yaniewitz, have been supplied by Moscheles, Dizi, Dragonetti, Lindley, Sale, Braham, Burrows, Goss, Latour, Weichsel, Mountain, P. Meyer, C. Meyer. Watts, Loder, T. Cooke, Anderson, Mackintosh, Mori, Wagstaff, Willman, Cooke, Joseph and James Calkin, of whom only the last eight take an active share in the management. These gentlemen, with Messrs. Smart, Sherrington, Dance, Horsley, Moralt, and F. Cramer, form the *clique*, and govern the society. With the exception of Mr. James Calkin, not one has written a symphony, or instrumental quartet.

NEWS FROM PARIS.—The fortune of M. Laporte has undergone strange vicissitudes since he has had the direction of Her Majesty's Theatre in London. One day rich, the next ruined, he has at last attained the summit of prosperity. The coronation of Queen Victoria has, it is said, procured him an admission to the class, more honoured than honourable, of *millionaires*; for we are assured that, since the commencement of the summer season, thanks to the circumstances which have made London the rendezvous of European aristocracy, he has realized a sum of £45,000. *The Devil's Opera* is the title of a grand lyric work which is now in preparation for the next season at Covent Garden. This *bizarre* title ought to be applied to an opera, the performance of which appeared diabolical to the performers, or (which would be still worse) to the audience.

M. CANDIA, whose début at the Grand Opera is announced, possesses a tenor voice of good quality and considerable compass. Rehearsals of the new opera by Berlioz daily takes place; although the doors are hermetically sealed to the public, the musical world already dwell in the warmest terms on the effect of more than one of the concerted pieces. Duprez is, moreover, said to be sublime. The first representation is fixed for the 25th of the present month.

NOTICES TO CORRESPONDENTS.

We are not aware of the mode in which the appointment alluded to by a CONSTANT READER takes place.

AN AMATEUR. Every musician must admit Mr. Moscheles the best qualified to undertake the office we have alluded to, although superficial people, like our correspondent, may think a few years' practice at provincial festivals a better recommendation than the character of a great composer and performer.

A SUBSCRIBER TO THE PHILHARMONIC has been received.

WEEKLY LIST OF NEW PUBLICATIONS.

- | | |
|--|--|
| PIANOFORTE. | Huerta. Romance and variations on a Scotch air. <i>Johanning</i> |
| Burgmuller. Trois Reminiscences from "Guido et Ginevra," in 3 Nos. <i>Mori</i> | FLUTE. |
| Shuncke, C. "Souvenir du Simphon," variations on a Swiss aria <i>Wessel</i> | Rudolphus. Four Italian Quadrilles, from "Tete de Bronze," by Musard <i>Wessel</i> |
| Lanner. Op. 115, Waltzes "Heimath Klänge." <i>Ditto</i> | VOCAL. |
| Reissiger. "La Gaité," rondo brilliant in B minor, Op. 31. . . . <i>Ditto</i> | Cole, Jacob. "Ballooning," comic song. <i>Monro</i> |
| Doehler. "Homage a Bellini," 2 morceaux, No. 1 on "Straniera," No. 2 on "Norma" <i>Ditto</i> | Nelson, S. "The lass of Gowrie." . . <i>Jefferys</i> |
| Strauss. "Rosa Walzer," No. 17 of the collection <i>Ditto</i> | Sala, C. M. "I would bear as much for you," ballad for guitar . . . <i>Lonadale</i> |
| Hunten. Rondino in A. . . . <i>Platts</i> | Weber. "All is over" <i>Ewer</i> |
| PIANO AND VIOLIN. | — "Love is a traitor" <i>Ditto</i> |
| Weber. Op. 29, Norwegian air with variations <i>Wessel</i> | — "Farewell for ever" <i>Ditto</i> |
| — Op. 33, Danish air, ditto . . <i>Ditto</i> | Schubert. "Adieu" <i>Ditto</i> |
| PIANO AND VIOLONCELLO. | Methfessel. "Evening" <i>Ditto</i> |
| Merk. "Le Desir," variations in D, Op. 21. . . . <i>Ditto</i> | — "To my lute" <i>Ditto</i> |
| PIANO, VIOLIN, AND VIOLONCELLO. | Spohr. "Hopeless love" <i>Ditto</i> |
| Reissiger. Eleventh Trio Concertante in A minor, Op. 135 <i>Ditto</i> | Hauptmann. "Absence" <i>Ditto</i> |
| | MILITARY BAND. |
| | Strauss. "Les Bon Gout" waltzes by Bousquet, book 54 of Military Journal <i>Wessel</i> |

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No. 369.—Ordered by the HOUSE OF COMMONS to be printed, 7th May, 1838.

UNITED KINGDOM.		YEARS ending 5th January.		
		1836.	1837.	1838.
		Gallons.	Gallons.	Gallons.
<i>Quantities retained for Home Consumption, after deducting the Amount exported subsequently to the Payment of Duty.</i>	{ Cape	522,941	541,511	500,727
	{ French	271,661	352,063	440,322
	{ Portugal	2,780,024	2,878,359	2,573,157
	{ Spanish	2,230,187	2,388,413	2,297,070
	{ Madeira	139,422	133,673	119,873
	{ Rhenish	48,696	59,454	44,807
	{ Canary	50,956	51,128	41,864
	{ Fayal	1,906	1,456	282
	{ Sicilian and other } sorts }	374,549	403,155	373,458
TOTAL		6,420,342	6,809,212	6,391,560

It will be seen by this return that while the total consumption of wine has remained nearly stationary, that of French wine has steadily and progressively increased, the year ending 5th January, 1838, showing the enormous increase of 62 per cent. over that ending 5th January, 1836; this large increase is chiefly attributable to Masdeu, as is fully proved by the Custom House Reports, and shows, beyond a doubt, that this wine is well adapted both to the palate and constitution of English consumers; it must also be borne in mind, that this increase has taken place notwithstanding Masdeu has never yet (except to a very small extent) been introduced in that ripe and matured state, which age in bottle can alone impart, for Masdeu, like all other red wines, requires age, both in wood and bottle, to render it perfect and fit for the table.

With this view the Proprietors of the Grays Inn Wine Establishment (anticipating these results from the intrinsic quality of the wine) caused 2,500 dozen to be put in bottle in the year 1835, and have since annually increased their stock, so that they might be in the same position with this as with the other wines in which they deal, and be enabled to keep up a constant supply of matured and old bottled wine. It is now in brilliant condition, *with a firm crust*; may be moved without the slightest injury; and the Nobility and Public in general are respectfully invited to pass their judgment on it at the vaults of their Establishment.

The Proprietors regret the necessity of again cautioning the Public and the country wine merchants against various common red wines which have been in many instances surreptitiously imposed upon the wine merchants, and through them, unknowingly, upon the Public, as the genuine Masdeu, to which they have no more affinity than the port wine produced in Figueira has to the highest quality of the vineyards of the Alto Douro.

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